

# **SIVA AGAMAS**

## **AND THEIR RELATIONSHIP TO VEDAS**

by  
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## FOREWORD

I am glad the Sri Kapaliswarar Devasthanam, Mylapore, Madras, has come forward to publish these lectures on Saiva Agamas and I gladly accede to their request to write a Foreword to this publication.

*Saiva Agama* has been very little worked upon and whatever material is made available is useful. What is given in these pages by my friend, Sri A. Shanmugha Mudaliar, Retired Professor of Sanskrit of the Pachaiyappa's College, Madras, represents his lectures in the University of Madras, under the Prof. L. Venkataratnam Endowment, delivered in 1965. The author rightly emphasises first, the influence of Sanskrit and its close relation with Tamil, particularly in respect of *Saiva Siddhanta* and then, the equal importance of the *Agama* and the *Veda*, both of which are emanations from Siva. The extent of the *Saiva Agama* literature, the nature of the subject - matter of the *Agama* texts, the *Carya*, *Kriya*, *Yoga* and *Jnana* sections of the *Agama*, covering personal conduct and worship of Siva of the initiated Saiva, temple construction, consecration and worship, and the religion and philosophy of Saivism are all dealt with by the author in outline in the brief compass of thirty - four pages.

There is a great deal that the Saiva Devasthanams could do for the publication of *Saiva Agamas* and *Nibandhas*. As the *Agamas* are encyclopaedic in their treatment, their publication will have not only immediate value to the temples and their upkeep but also varied cultural interest. Whatever the prevalent opinion on religion and belief in God and temples, actual experience shows that there is an increased tempo in worship in temples by the public.

The author and the Kapaliswarar Devasthanam have done a piece of service to those worshippers who want to know something of the sacred texts on which temple - worship is based.

Dr. V. RAGHAVAN.

6-1-1972,  
Madras.

## PREFACE

This book contains lectures delivered by Professor A. Shanmugha Mudaliar in the year 1965 in the University of Madras under Professor L. Venkataratnam Endowment Lectures. The scope of this work is extremely modest.

“The Saiva Siddhanta System is the most elaborate, influential and undoubtedly the most intrinsically valuable of all the religions of India. It is peculiarly the South Indian and Tamil religion”. Thus observes that great Western scholar, whose epitaph bears the terse but significant line, “STUDENT OF TAMIL”, Dr. G.U. Pope.

Saivism is the old pre - historic religion of South India, essentially existing from pre - aryan times and holds sway over the hearts of the Tamil people, and this system is proudly cherished as our richest heritage, a rare legacy handed down by seers and sages who experienced bliss in this very earth. The primary sources of Saivism are the 28 Sivagamas.

Vedas have also been regarded as the source of all Indian wisdom if they are interpreted in a very wide sense and they are considered as the fountain - head of all religion and philosophy. Saint Thirumular, author of “ THIRU – MANDHIRAM ” says the Agama, as much as the Veda, is truly the work of God; the one (Veda) is general and the other (Agama) special; though some consider these words of the Lord, the two antas to be different, for the great no difference exists. The entire spectrum of Vedas and Agamas is very well represented in his inspiring speeches. It aims at giving an overall idea that there is no difference between the Vedas and Agamas. A task like this is, indeed, difficult to perform. The author is therefore to be congratulated.

We are glad to send this small book on its journey among lovers of Saiva Siddhanta. We hope it deserves the welcome of all those interested in the spread of knowledge. We wish to express our sense of gratitude to the author.

Our heartfelt thanks are due to Dr. V. Raghavan, M.A., Ph. D., for his ready condescension in favouring us with a brilliant Foreword to this book. We shall be failing in our duty if we do not acknowledge the Hindu Religious and Charitable Endowments (Admn.) Dept., for having sanctioned to bring out the publication. We owe our thanks to M.L.J. Press for their excellent and timely work.

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PROFESSOR L. VENKATARATNAM, ENDOWMENT  
LECTURES OF THE MADRAS UNIVERSITY, 1964-65

*Delivered by*

PROFESSOR A. SHANMUKHA MUDALIAR ON 29-3-1965 AND 31-3-65.

## **SAIVA AGAMAS AND THEIR RELATIONSHIP TO VEDAS.**

Our India is the most ancient civilised country among the different parts of the world. It has been the main fountain - spring from which have flown all branches of culture - Religion, Philosophy, Literature, Sciences and Fine Arts. It will be but appropriate to quote here some sentences from Max Muller's address to I.C.S. candidates at Cambridge in the last century.

“What I wish to show to you, I mean more especially the candidates for Indian Civil Service, is that this India of a thousand or two thousand or three thousand years ago, aye ! the India of today also if only you know where to look for it, is full of problems, the solution of which concerns all of us, even us in this Europe of the 19th Century.

If you have acquired any special taste here in England, you will find plenty to satisfy them in India and whoever has learnt to take an interest in any of the great problems that occupy the best thinkers and workers at home, need certainly not be afraid of India proving to him an intellectual exile.

If you care for geology, there is work for you from the Himalayas to Ceylon.

If you are fond of botony, there is flora rich enough for many Hookers.

If you are a Zoologist, think of Haeckel, who is just now rushing through Indian Forests and dredging in Indian seas and to whom his stay in India is like the realisation of the brightest dream of his life.

If you are interested in Ethnology, why! India is like a living ethnological museum.

If you are fond of archaeology, if you have ever assisted at the opening of a barrow in England and know the delight of finding a fibula or a knife or a flint in a heap of rubbish, read only general Cunningham's Annual Reports of the Archaeological Survey of India and you will be impatient for the time when you can take your spade and bring to light the Vihārās or colleges built by the Buddhist monarchs of India.

The study of Mythology has assumed an entirely new character, chiefly owing to the light that has been thrown in it by the ancient Vedic Mythology of India.

Even the study of fables owes its new life to India, from whence the various migrations of fables have been traced at various times and through various channels from east to west. We may go back into antiquity and still find strange coincidences between the legends of India and the legends of the West without as yet being able to say how they travelled whether from east to west or from west to east.

Is there any country in which some of the most important problems of the science of language, say only the growth and decay of dialects or the possible mixture of languages, with

regard not only to words but to grammatical elements also, can be studied to greater advantage than among the Aryan, the Dravidan inhabitants of India?"

Before I begin the subject, I shall just say a few words about the language of India since the Sanskrit Agamas have to be studied being supplemented by Tamil books. No doubt our country is multilingual and we learn that scholars studied almost all the languages. Cf. Thirumular's definition of a Pandit

பண்டிதராவார் பதினெட்டு பாடையுங்  
கண்டவர் கூறுவர் கருத்தறிவாரென்க  
பண்டிதர் தங்கள் பதினெட்டு பாடையு  
மண்ட முதலரனறஞ் சொன்னவாறே.

There can be no doubt whatsoever with regard to the fact that Sanskrit and Tamil are the most ancient languages. Both Sanskrit and Tamil are believed to be divine in origin. The Agamas mention that word and sense are inseparable and interrelated. Both the language (Sabda Prapanca) and the world (Artha Prapanca) emanate from Godhood. From Para (God) emanates the Nāda - the sound, which is actuated by Bindu (Energy). By this action is born the group of Jivāksharas - (vowels) and their body is the group of consonants. Cf. Kāmika Agama.

वाग्रूपो वाचकः प्रोक्तो, वाच्यस्त्वर्थात्मको स्मृतः ।  
वाच्यवाचकयोश्चैव तादात्म्यं कचिदिष्यते ॥  
नादो मन्त्र इति प्रोक्तरस नादो जायते परात् ।  
नादाद् बिन्दुस्समुद्भूतो बिन्दोराद्यस्स्वरो भवेत् ॥  
तस्मात् स्वरद्वयं द्वौ द्वौ तेषां भेदास्त्रयोदश ।  
स्वराः षोडश जीवाख्याः कादयो देहवन्मताः ॥  
सङ्ख्या तेषां चतुस्त्रिंशत् एव व्यञ्जनानि तु ।  
प्राणोपाधिविभेदेन व्याप्तं तैरेव सर्वतः ।  
तैरेव रचितं शाखं परापरविभेदितम् ॥

வாக்<sup>3</sup>ரூபோ வாசக: ப்ரோக்தோ, வாச்யஸ்த்வர்தா<sup>2</sup>த்மகோ ஸ்ம்ருத: ।  
வாச்யவாசகயோஸ்ஸைவ தாதா<sup>3</sup>த்ம்யம் கசிதி<sup>3</sup>ஷ்யதே ॥  
நாதோ<sup>3</sup> மந்த்ர இதி ப்ரோக்தரஸ நாதோ<sup>3</sup> ஜாயதே பராத் ।  
நாதா<sup>3</sup>த்<sup>3</sup> பி<sup>3</sup>ந்தூ<sup>3</sup>ஸ்ஸமுத்<sup>3</sup>பூ<sup>4</sup>தோ பி<sup>3</sup>ந்தோ<sup>3</sup>ராத்<sup>3</sup>யஸ்ஸவரோ ப<sup>4</sup>வேத் ॥  
தஸ்மாத் ஸ்வரத்<sup>3</sup>வ்யம் த்<sup>3</sup>வௌ த்<sup>3</sup>வௌ தேஷாம் பே<sup>4</sup>தா<sup>3</sup>ஸ்த்ரயோத<sup>3</sup>ஸ ।  
ஸ்வரா: ஷோட<sup>3</sup>ஸ ஜீவாக்<sup>2</sup>யா: காத<sup>3</sup>யோ தே<sup>3</sup>ஹவன்மதா: ॥  
ஸங்க்<sup>2</sup>யா தேஷாம் சதுஸ்த்ரிம்ஸத்த ஏவ வ்யஞ்ஜனானி து ।  
ப்ராணோபாதி<sup>4</sup>விபே<sup>4</sup>தே<sup>3</sup>ன வ்யாப்தம் தைரேவ ஸர்வத: ।  
தைரேவ ரசிதம் ஸாக்<sup>2</sup>ம் பராபரவிபே<sup>4</sup>தி<sup>3</sup>தம் ॥

Sanskrit grammer of Panini begins by enumerating the Sanskrit alphabet in 14 aphorisms called. Maheswarasūtras; about the origin. of which Nandikeswara Kārikā says thus:

नृत्तावसाने नटराजराजो ननाद ढक्कां नवपञ्चवारम् ।

उद्धर्तुकामस्सनकादिमिद्धानेतद्विमर्शो शिवसूत्रजालम् ॥

Dandi says संस्कृतं नाम देवो वागन्वाख्याता महर्षिभिः ।

நருத்தாவஸானே நடராஜராஜோ நநாத<sup>3</sup> ட<sup>4</sup>க்காம் நவபஞ்சவாரம் ।

உத்த<sup>3</sup>த<sup>4</sup>ர்துகாமஸ்ஸனகாதி<sup>3</sup>மித்த<sup>4</sup>நேதத்<sup>3</sup>விமர்ஸே ஸிவஸூத்ரஜாலம் ॥

ஸம்ஸ்க்ருதம் நாம தே<sup>3</sup>வோ வாக<sup>3</sup>ன்வாக<sup>2</sup>யாதா மஹர்ஷிபி<sup>4</sup>: ।

Sanskrit is divine language handed over to posterity by sages. The most ancient Tamil grammer Tolkāppiyam has a section about the changes that take place when Sanskrit letters are adopted in Tamil. Of vowels, ऋ, ॠ, लृ and लृ are not in Tamil and of consonants, the first and fifth of the varagās य, र, ल, व and ङ fifteen in all, are Tamil letters. The rest are peculiar to Sanskrit, but used in Tamil by being converted into any one of the Tamil letter sounds.

ऋ becomes changed into இ or ரு as ऋषभं into இடபம் and ॠषि as இருடி, the three intermediate consonants of the five vargas into their respective primaries, ज in o य, श into ச எ ய ष into ச எ ட, स into ச ள த, ह into அ ள க, क्ष into க் க, ending ई into இ and ending आ into ஐ.

The Dirgha, Guna, Vrddhi Sandhi Rules in Sanskrit are adopted in Tamil. Thus this ancient Tamil Grammer shows clearly that Sanskrit was not only known and learnt but was also adopted in Tamil language with grammatical modifications. From an impartial comparative study of ancient Tamil Literature, it can be proved incontrovertibly, that most of the Tamil authors were scholars in Sanskrit also. The Tamil Kalika Khanda of Skānda Purana reads as குடமுனிக்கு வலியுறுத்தார் கொல்லேற்று பாகர்; the Upadesa Kanda also says திராவிடமெனப் பெயரிய மாபாடைக்கு இலக்கணஞ் சிவபிரான் அகத்தியுனார்க்கு அருளிச் செய்தான், and Iraiyanar's Kalaviyal Urai asserts, thus: அகத்தியனாரோடு தலைச் சங்கமிருத்தி தமிழாராய்த்தார்.

All these establish that Tamil Grammar was taught to Agasthiya by Siva and His Kumara. There are innumerable devotional hymns in Thevara etc. which call Sanskrit and Tamil as two eyes. Sanskrit and Tamil from the origin have been growing hand in hand being complementary to each other. I have to speak on this aspect of language, since the subject which I am going to deal with, is mostly pertaining to the Tamilians. Though the Agāmas are in Sanskrit and their philosophy has been promulgated in ancient Sanskrit works, most of them are not known; nor available and even if available not easily understandable unless the tradition and the way of interpretation are known. But this tradition has been kept alive in Tamil language in Tirumular's Thirumandiram, fourteen Saiva Siddhantha Sastras, many Kattalais and commentaries, besides stotras replenished with Agamaic principles. A good knowledge in Sanskrit and Tamil is necessary to have complete grasp of the various aspects of the Agamas.

Coming to the subject, Agamas are a branch of religious and philosophic literature of very ancient age. All references in religious and philosophical texts trace their original authority to both the Vedas and Agamas by the common appellation *Sṛti* i.e., revelations. These are accepted as *Apta* or *Sabda Pramāṇam*, one of the most important modes of proof in determining that, which is not perceptible by the other *Pramāṇas* like *Pratyaksha* and *Anumāna*. Even we, the highly evolved animate beings, are not able to know wherefrom we have come and whither we go after death, even after such advanced development of science. Medicine cannot prevent our death. Birth too is not in our hands. We are not born out of our own free will, nor are our parents, of whom we are born, the real makers of our body or life. A parent who wants a son gets a daughter or *vice versa*. One who wants to practise birth - control is the father of many a child. One who yearns to have a child is not blessed with one. From these, it is crystal - clear that our parents are not our creators. That is what the Veda says **य ई चकार न सोऽस्य तत्त्वं वेद** (ய ஈ சகார ந ஸோ(அ)ஸ்ய தத்த்வம் வேத<sup>3</sup>) He who impregnated does not know its truth. Leave aside our past and future. What about our present life? Our knowledge is so limited, erroneous and beset with dangerous consequences. Unless we depend on some good guidance, we mistake the body for our soul and spend our entire life for the sake of this body which is going to perish sooner or later. We little bestow our attention to our precious soul. A poet says

पतितः पशुरपि कूपे निःसतु चरणचालनं कुरुते ।  
धिक् त्वां चित्त भवाब्धेरिच्छामपि नो बिभर्षि निःसर्तुम् ॥

பதித: பஸுரபி கூபே நி:ஸது சரணசாலனம் குருதே ।  
தி'க் த்வாம் சித்த ப'வாப்'தே'ரிச்சா'மபி நோ பி'ப'ர்ஷி நி:ஸர்தும ॥

See how beautifully and emphatically Sankaracharya appeals to fellow-men in his Bhajagovindam.

बालस्तावत् क्रीडासक्तस्तरुणस्तावत् तरुणीरक्तः ।  
वृद्धस्तावदश्रिन्तामग्नः परे ब्रह्मणि कोऽपि न लग्नः ॥  
कस्त्वं कोऽहं कुत आयातः का मे जननी को मे तातः ।  
इति परिभावय सर्वमसारं विश्वं त्यक्त्वा स्वप्नविचारं भजगोविन्दम् ॥

பா'லஸ்தாவத் க்ரீ'டா'ஸக்தஸ்தருணஸ்தாவத தருணீரக்த: ।  
வ்ருத்த'ஸ்தாவஸ்சிந்தாமக்'ன: பரே ப்'ரஹ்மணி கோ(அ)பி ந லக்'ன: ॥  
கஸ்த்வம் கோ(அ)ஹம் குத ஆயாத: கா மே ஜனனீ கோ மே தாத: ।  
இதி பரிபா'வய ஸர்வமஸாரம் விஸ்வம் த்யக்த்வா ஸ்வப்னவிசாரம்  
ப'ஜகோ'விந்த'ம் ॥

To men who long to have true knowledge and get liberated from this vicious cycle of birth and death, the Vedas and Agamas are intended.

Vedas are accepted by not only our countrymen but even by foreign indologists as the most ancient literature known to the literary world. Max Miller says "They (Vedas) are to us unique and priceless guides in opening before our eyes tombs of thought, richer in relics than the royal tombs of Egypt and more ancient and primitive in thought than the oldest hymns of

Babylonian or Acadian poets. Whatever may be the date of the Vedic hymns, whether 1500 or 15000 B.C. they have their own unique place and stand by themselves in the literatures of the world. They will always retain their peculiar value far superior to the oldest chronicles, far superior to the most ancient inscriptions, for every verse, nay! every word in them, is an authentic document in the history of the gratest empire - the empire of the human mind as established in India in the second millennium B.C.” According to tradition, the mimāmsakas assert that the Vedas are Apaurusheya and Nitya. According to the Vedanta school, the Vedas are the revelations of the Supreme god at the begining of creation. Those revelations were heard by competent ages and passed on orally to posterity.

यो ब्रह्माणं विदधाति पूर्वं यो वै वेदांश्च प्रहिणोति तस्मै and  
युगान्तेऽन्तर्हितान् वेदान्सेतिहासान् महर्षयः ।  
लेभिरे तपसा पूर्वमनुज्ञातास्स्वयंभुना ॥

யோ ப்ரஹ்மாணம் விததாதி பூர்வம் யோ வை  
வேதாம்ஸ்வ ப்ரஹிணோதி தஸ்மை  
யுகாந்தே(அ)ந்தர்ஹிதான் வேதாஸ்ஸேதிஹாஸான் மஹர்ஷய: ।  
லேபி'ரே தபஸா பூர்வமனுஜ்ஞாதாஸ்ஸ்வயம்பு'னா ॥

The ancient Tamil Literature has abundant references to Vedas. I shall just quote a few:

நிறைமொழி மாந்தர் ஆணையிற் கிளந்த  
மறை மொழி தானே மந்திரமென்ப (தொல்காப்பியம்)

"ஓதிய வேதத்தொளியுறி னல்லது போதார்"  
"நான்மறை மரபிற்றிமுறை யொருபால்  
முத்தீச் செல்வத்து நான் மறைமுற்றி (சிலப்பதிகாரம்)  
"நரம்புறு தென்விளிநவின்ற நான்மறை"  
"மாமலர்த் தெரியலான் மணிமிடற் றிடைக்கிடந்த  
சாமகீத மற்றுமொன்று சாமி நன்கு பாடினாள்" (சீவக சிந்தாமணி)

"சார்பிற் றேன்ற வாரசன வேதத்  
தாதி யந்தமில்லையது நெறியெனும்" (மணிமேகலை).

"நாத்திகமல்லது சொல்லலையாயின் முனாப்பயந்த  
சாத்திரமாவது வேதமன்றோ வதுதான் சுயம்பு" (நீலகேசி)

"வேதத்தை விட்ட அறமில்லை வேதத்தின்,  
ஓதத்தகு மறமெல்லாமுள தர்க்க,  
வாதத்தைவிட்டு மதிஞர் வளமுற்ற,  
வேதத்தை யோதியே வீடு பெற்றார்களே" (திருமந்திரம்)

Along with the Vedas, tradition claims the Āgamas also as having emanated from the same god as the derivative meaning of the word itself denotes. I shall just quote what Puranas



say about the Agamas. The Sūta Samhitā claims that the Puranas of Vyasa are as authoritative as Āgamas produced by Siva.

अष्टादशपुराणानां कर्ता सत्यवतीसुतः ।

कामिकादिप्रभेदस्य यथा देवो महेश्वरः ॥

அஷ்டாதுபுராணானாம் கர்தா ஸத்யவதீஸுத: ।

காமிகாதி<sup>3</sup>ப்ரபே<sup>4</sup>த<sup>3</sup>ஸ்ய யதா<sup>2</sup> தே<sup>3</sup>வோ மஹேஸ்வர: ॥

Sankara Samhita says that Vedas are in the middle of the mouth, the Akshras in the teeth, and the Agamas in the tongue of Siva.

आस्यमध्ये स्थिता वेदा देवदेवस्य भूसुराः ।

अक्षराणि तु दन्तेषु जिह्वायां तु शिवागमाः ॥

ஆஸ்யமத்<sup>4</sup>யே ஸ்தி<sup>2</sup>தா வேதா<sup>3</sup> தே<sup>3</sup>வதே<sup>3</sup>வஸ்ய பூ<sup>4</sup>ஸுரா: ।

அக்ஷராணி து த<sup>3</sup>ந்தேஷு ஜிஹ்வாயாம் து ஸிவாக<sup>3</sup>மா: ॥

Kūrma Purāna says:

निर्मित हि मया पूर्व श्रौतं पाशुपतं शुभम् ।

गुह्याद्गुह्यतमं सूक्ष्मं वेदसारं विमुक्तये ॥

वेदाभ्यासरतो विद्वान ध्यायेत् पशुपतिं शिवम् ।

एष पाशुपतो योगरसेवनीयो मुमुक्षुभिः ॥

நிர்மித ஹி மயா பூர்வ ஸ்ரௌதம் பாஸுபதம் ஸுப<sup>4</sup>ம் ।

கு<sup>3</sup>ஹ்யாத்<sup>3</sup>கு<sup>3</sup>ஹ்யதமம் ஸூக்ஷ்மம் வேத<sup>3</sup>ஸாரம் விமுத்தயே ॥

வேதா<sup>3</sup>ப்<sup>4</sup>யாஸரதோ வித்<sup>3</sup>வான த்<sup>4</sup>யாயேத் பஸுபதிம் ஸிவம் ।

ஏஷ பாஸுபதோ யோக<sup>3</sup>ரஸேவனீயோ முமுக்ஷுபி<sup>4</sup>: ॥

Haradatta in the Śṛtisūkttimālā points out the purpose of the Vedas and the Agamas in

वेदः प्रमाणमिति संगिरमाण एव

दिव्यं तवागममवैति जनः प्रमाणम् ।

त्वद्ध्यानवाक्यविषयौपयिकैः पदार्थः,

आचूडमा कलितविग्रहमाचमूलात् ॥

வேத<sup>3</sup>: ப்ரமாணமிதி ஸங்கி<sup>3</sup>ரமாண ஏவ

தி<sup>3</sup>வ்யம் தவாக<sup>3</sup>மமவைதி ஜன: ப்ரமாணம் ।

த்வத்<sup>3</sup>த<sup>4</sup>யானவாக்யவிஷயௌபயிகை: பதா<sup>3</sup>ர்த<sup>3</sup>:,

ஆதூ<sup>3</sup>மா கலிதவிக்<sup>3</sup>ரஹமாசமூலாத் ॥

Agamas are of various groups presenting the supremacy of Siva, Sakti, or Vishnu. The two prominent Agamas, of Vishnu are Pancarātra and Vaikhānasa. The Agamas pertaining to

Sakti are numerous, the most important of which are Kulārṇava, Tāntrarāja, Kāmakaḷāvilasa, Kālīvilasa, Mahā Nirvana etc. Of the Saiva agamas there are two branches - one in South India and another in Kashmir. Siva is said to be the author of the Siva Sutras, the original work of Advaita Saivism - peculiar to Kashmir. This tradition has been handed over to posterity by Vasu Gupta and Somananda. Very little is known about Vasu Gupta. He is said to have discovered on a rock in a peak of mount Mahadeva certain Sutras which were inscribed on it. He came to know of its location, by Siva who appeared to him in a dream and by His grace understood the meaning of the sutras and wrote the Spandāmṛta. Somānanda gives us an account of his lineage. From that, we learn that Siva as Srikantha commanded Sage Durvasas to teach anew the Siva Agamas. Durvasas accordingly produced by his mind Tryambaka and taught it to him. In the same way each taught the tradition to his mind - born son upto the 15<sup>th</sup> generation. The fifteenth married a brahmin girl and got a son named Sangamaditya. He wandered from place to place and finally settled in Kashmir. From him, came this lineage of Varshāditya, Arunāditya Ananda and Somānanda. Kallata and Somānanda seem to be pupils of Vasu Gupta. Kallata is the author of Spanda. Kārikas, Spanda Vṛtti, Tattvārtha Cintamani and Maduvāhinii. Somānanda wrote Siva Dṛṣhti. His pupil Utpalācārya wrote Pratyabhijñā Kārikas. Utpala's son and pupil is Lakshmana. His pupil is the great Abhinavagupta Acharya the commentator of Bharatā's Nāṭya Sastra and Ananda Vardhanās Dhvanyāloka. His works on Kashmir saivism are Tantrāloka, Tantra Sāra, Pratyabhijñā Vimarśini, Pratyabhijñā Vṛtti, Vimarśini etc. His pupil Kṣhēmarjā wrote Siva Sūtra Vimarśini, Pratyabhijñā Hṛdaya, Spanda Sandoha etc. All these authors seem to have flourished in the ninth century.

Taking the branch followed in South India, according to tradition presented in the books themselves, the agamas otherwise called as Tantras, Mantras and Siddhānta are of two forms namely Avabōdha Rūpa and Sabda Rūpa. The former is the eternal Siva Jñāna which is in Para Siva - who is free from Mala, who has no Ādyanta, who is self luminous and who is grace incarnate. The latter is the revelation of the same Jnana in the form of the Sapda through śiṣya paramparā. The formless Paraśiva on account of grace to liberate the souls from Malas, assumes the form of Sadasiva with five faces called Isāna, Tatpuruṣa, Aghōra, Vāmadeva and Sadyojāta. Through the Isāna, he reveals the 28 Agamas namely:

कारणं कामिकं चिन्त्यमजितं योगजं तथा ।

सहस्रं सूक्ष्मदीप्तौ च सुप्रभेदोऽशुमान् भवेत् ॥

निःश्वासं विजयश्चैव स्वायंभुवमथानलम् ।

विमलं मकुटं चैव वीरच रौरवं तथा ॥

चन्द्रज्ञान बिम्बं च ललितं प्रोद्गीतं तथा ।

सन्तानं सिद्धशार्वोक्तं पारमैश्वर्यमुच्यते ॥

वातुलं किरणञ्चैव अष्टाविंशतिसंख्यया ॥

காரணம் காமிகம் சிந்த்யமஜிதம் யோகஜம் ததா<sup>2</sup> ।

ஸஹஸ்ரம் ஸூக்ஷ்மதீ<sup>3</sup>ப்தௌ ச ஸுப்ரபே<sup>4</sup>தோ<sup>3</sup>ம்(அ)ஸாமான் ப<sup>4</sup>வேத் ॥

நி:ஸ்வாஸம் விஜயஸ்சைவ ஸ்வாயம்ப<sup>4</sup>வமதா<sup>2</sup>னலம் ।

விமலம் மகுடம் சைவ வீரச ரௌரவம் ததா<sup>2</sup> ॥

சந்த்<sup>3</sup>ரஜ்ஞான பி<sup>3</sup>ம்ப<sup>3</sup>ம் ச லலிதம் ப்ரோத்<sup>3</sup>கீ<sup>3</sup>தம் ததா<sup>2</sup> ।

ஸந்தானம் ஸித்<sup>4</sup>த<sup>4</sup>ஸார்வோக்தம் பாரமைஸ்வர்யமுச்யத ॥

வாதுலம் கிரணஞ்சைவ அஷ்டாவிம்ஸதிஸங்க்யயா ||

and 207 Upāgamas. Most of these books are known only by reference and quotations. Some books which have been printed in Grantha Script about half a century back are not available. Some have been re - printed. The quint - essence of all these books is found in the tamil Thirumandiram of Saint Thirumoolar. His life is presented by Sekhizar in the Thiruthondar Puranam. According to that, there was a shepherd Moola by name, who used to graze the cattle with kindness. One day while grazing, he suddenly died and the cattle stood around him with immense grief. At that time a Siddha who flew in the sky saw the grief of the cattle and so he left his body somewhere and entered into the corpse of Moola only to please the cattle. The next day, when he wanted to re - enter into his own body, it was not to be found. He understood the divine order that he should remain in the mortal world and write in Tamil the gist of Siva Agamas. He did so and then reached Goodhood. In the Thirumanthiram, he himself says that he inherited this knowledge from the sisyparamarā of Nandi. He also says that proficiency in both languages - Sanskrit and Tamil is necessary to know God.

மாரியுங் கோடையும் வார்பனி தூங்கநின்  
றேரியு நின்றங்கிளைக்கின்ற காலத்து  
வாரியமுந்தமிழும் முடனே சொலிக்  
காரிகையார்க் குங்கருனை செய்தானே.  
அவிழ்க்கின்றவாறு மதுகிட்டு மாறுஞ்  
சிமிட்டலைப் பட்டுயிர் போகின்றவாறுந்  
தமிழ்ச்சொல் வடசொல்லெனு மிவ்விரண்டு  
முணர்த்து பவனை யுணரலுமாமே.

There are innumerable works in Sanskrit and Tamil, both on the religious and philosophical teachings of the Agamas. Sivāghra Yogi's Bhashya on the Sivagnana Bodha Kārikas and Umāpathi Sivacharya's Bhashya on Paushkara Āgama, Asthaprakaranas comprising Tattvapraśāṅkā, Tattvasaṅgraha, Tattvatrayanirṇaya, BhogaKārika, Paramokshanirāsa and Ratnatraya in Sanskrit are the most important of the works. There are 14 works in Tamil which form the basis of Saiva Siddhantha. They are Tiruvundiyar and Thirukaliruppadiyar of Uyyavanda Devanar, Siva Gnana Bodham of Meykanda Devar, Sivagnana Siddhiar and Iruba Irubathu of Arunandi Sivachariar, Unmai Vilakkam of Manavasakam Kadanthar, Sivaprakasam, Vinā Venbā, Porirri Pahrodai, Kodikkavi, Nenju Vidu Thuthu, Unmai Neri Vilakkam and Sankarpa Nirākaranam of Umapathi Sivachariar. It will be interesting to note that Umapathi Sivachariar is the author of the great Paushkara Vṛtti in Sanskrit as well as 8 of the 14 Tamil siddantha sastras. Sivagha Yogi the Bhashyakara of the Sanskrit Sivajnana Bodha is one of the oldest Tamil Commentators of Sivajnana siddhiyar. Madhava Sivajnana Yogi a great Sanskrit and Tamil Scholar, who has translated into Tamil Annambattiyam and Haradatta's Pāncharathna Malikā is the Author of the great Tamil Bhashya to Maigandar's Sivagnana Bodham which is the only work of the Bhasya style in Tamil.

I am not entering into the discussion whether Sanskrit Agamas are the Original from which the Tamil works came or *vice versa*. The tradition is that Sanskrit Agamas are the Original. Madhava Sivajnana Yogi has said in his Bhashya that Meykantar's Sivajnana Bodha is based on Raurava Agama. But modern critics owing to various reasons, other than literary, do not accept it. I leave it for impartial critics to draw their own judgment.

I am not also going to bother myself with regard to the date of the Agamas. Critics with a bias will certainly ascribe a late date for them. Anyhow the Agamas must be earlier than the South Indian Temples, since they are constructed as per rules prescribed in the Agamas and the worship in the temples is also carried on from their inception according to the Agamas. Archaeologists, Epigraphists, Historians may be able to show the antiquity of the temples. The inscriptions on the walls of the temples may disclose the dates. But these too are not correct; because many of these temples were renovated at various periods. The excavations as from Mohanjadharo and elsewhere will prove that there were temples, Sivalingas, and idols which have become dilapidated and immersed in the bosom of the earth. It is humanly impossible to discover from the depth of the earth the oldest relics of idols and archeological sculptures. The mythologies of the temples narrate the installation and consecration of the chief idols in the temples. If those stories are to be considered historical, the date will be the beginning of Kaliyuga, nay even earlier. Valmiki's Ramayana, Bhasa's Pratima Nataka indicate the existence of the temples before their periods, that is 10<sup>th</sup> century B.C. Some how or other, we have been attaching too much importance to the old. But times have changed now and we become more critical. Even Kalidasa of the First Century B.C., said **पुराणमित्येव न साधु सर्वम्** (புராணம்த்யேவ ந ஸாது ஸர்வம்) though in a different context. Many a quarrel may be avoided if undue importance is not attached on the relative antiquity posterity.

Now, I shall take up the subject - matter of the Agamas. Agamas are so called because they have come from god. The other name for Agamas is Tantra which is thus defined.

**तनोति विपुलानर्थान् तन्त्रमन्त्रसमन्वितान् ।**

**त्राणश्च कुरुते पुंसां तेन तन्त्रमिति स्मृतम् ॥**

**தனோதி விபுலானர்தா<sup>ன்</sup> தந்த்ரமந்த்ரஸமன்விதான் ।**

**த்ராணஸ்ச குருதே பும்ஸாம் தேன தந்த்ரமிதி ஸ்ம்ருதம் ॥**

Since these expatiate on the great characteristics of the Tatvas or Principles of the Universe and Mantras or Hymns and thereby protect the people, these are called Tantras from the root Tan = to spread and tra = to protect. These are also called Mantra Sastra and Mantra is also defined thus.

**मननं सर्ववेदित्वं त्राणं संसारसागरात् ।**

**मननत्राणधमित्वात् मन्त्रमित्यभिधीयते ॥**

**மனனம் ஸர்வவேதி<sup>த்</sup>வம் த்ராணம் ஸம்ஸாரஸாக<sup>ர்</sup>ராத் ।**

**மனனத்ராணத<sup>மி</sup>த்வாத் மந்த்ரமித்யபி<sup>தி</sup>யதே ॥**

Manana consists of 2 roots man = to think and trā = to protect. Thereby Mantra consists of Mananam i.e., cognition and meditation and Trānam protection from the cycle of birth and death. The Agamas treat about various topics - chief of which are Town planning, Architecture of temples, Astronomy, Geology, Laying out of gardens, Digging up tanks, Iconography, Installation and consecration of idols, Daily worship, Special weekly, fortnightly, monthly and annual festivals, Modes of worship in public temples, Daily routine of work to be done by individuals for themselves and for society, Character building, Discipline for concentration and meditation, Religion and Philosophy, etc.

First I shall take up Town Planning. The Agamas say that a proper time is to be chosen for any work to be done. This subject is elaborately dealt with in Chapter called Kāla Vidhana. Here we find that “Uttarayana except Māgha (Masi) Month, Karthika and Tulā (Ippasi) months of Dakshinyana are suited for quick conclusion of work taken. Suklapaksha (Lunar fortnight) is good. First seven days of dark fortnight are tolerable. Of Tithis, Prathama, Dvitiya, Navami, Purnami, Śaṣṭi of Krishna paksha and Amavasya are not suited for beginning a work. Asvini, Rohini, Mīrgaseersha, Punarvasu, Uttira, Hasta, Swathi, Anuradha, Uthirashadā, and Uttira Phalguni are stars favourable for secular work. Ārdrā, Pūra, Visākhā, Pūrvāshada, Satabhishak, Purvasatadhārā are stars suitable for religious work. All days except Tuesday, Saturday and Sunday are good for any work. House should not be built during Sūryāstangata. No auspicious thing should be done when Guru is Astangata. No installation of idol should be done when Sukra is Astangata. In this way many details are given with regard to the selection of proper time for doing secular and religious deeds. A thing that is done in proper time is successful. Hence probably the English Proverb “well begun is half done”. Another chapter designated as Nimitta Pariksha Vidhi indicates by good and bad omens - the future. A knowledge of this will safeguard one before beginning a thing. Chapter named Bhūpariksha Vidhi speaks about 12 varieties of earth, their characteristics and what is suited for which purpose. The modes of test of the earth are also defined. This is very useful for students of Geology. The next chapter is Pravesa Bali which defines what puja is to be done when entering a site for construction. This is generally known as Vāstu Sānti, which is intended to drive away the evil spirits that may be in that place. Bhūkarshana Vidhi lays down that the plot must be tilled and cultivation done and the crops must be left to be eaten by the bulls. The bulls selected for tilling must be strong and free from any defects. No obstacle should take place while tilling, like the plough being caught in stone or the ropes of the bulls breaking asunder. Such a thing is indicative that the site is not auspicious. The bulls, cows and calves must remain on the site at least for three nights, saturating the site with their dungs, urine etc. Mānōpakarana Vidhi defines the preparation of the scales and the materials necessary for measuring. Pada Vinyāsa Patala speaks about the distribution of the site allocating different gods, stars etc., as presiding over them, generally known as Ayādi. Many other rituals are prescribed before the actual starting of the construction. Twelve varieties of laying out streets in the village are defined in Dandikā vidhi patala. Gramādhi Deva'ā Sthana Patala locates the places in a village where temples of different deities are to be built. Siva's temple in the middle, Vishnu's in the west - Ganesa's in the south - west, north or north - west, Durga's in south etc.,. Some chapters speak about the extent of the houses. No house should project in the streets. There are many chapters which give plans of houses of different designs. One chapter allocates accommodation to different communities in different places. The place where scholarly Brahmins live in the proximity of the temples is Agrahāra. Ordinary Brahmins and other communities live in grāma. Gramathikārīs with their servants live in Kutikam. Nagara is the place where persons of all communities live and carry on trade. Paṭṭana is on the sea shore where all the communities and the foreigners live and carry on trade. Vassal kings live in Sibiram. Elephentry and Cavalry are stationed in Senāsthāna. Maṭha gives boarding and lodging to Sanvasins and guests. Astrologer, clerk, physician, barber, druggist, remover of of poison, artisan and priest are said to be the eight limbs of a village and they live in the surroundings. These twelve - Vaisya, Kulāla, Nāpita, Pushpajīvi, Vāditrajīvi, Prāni Jīvi, Chakra Jīvi, Vaidēhaka, Tantuvāya, Karmakara, Rajaka and Candāla are subsidiary to the Angas and they have to live still outside. All these chapters speak about the selection of the place, making it fit by laying out of the streets, setting apart places for residences of various communities and for different temples. This distribution is for removing conjection and for hygienic purpose.



Next I take up the Architecture of the temples. Elaborate details with regard to the extent, division into various *prākāras*, *garbagṛha*, *Ardhamandapa*, *Mahamandapam*, sub - shrines, *vimānas* etc. are given. *Vṛtta*, *Caturaśra*, *Shaṭkōṇa*, *Ashtakona*, *gopṛshtha*, *Hastipṛshtha*, *Rāja gopura* are some important varieties in style of tower. *Ēkadala*, *Śāntika*, *Paustika*, *Adbhuta* are some varieties by measurement. The entrance of *gopura* consists of various stages of architecture from the floor to the top viz., *Upapita*, *Adhishtana*, *Pada*, *Varga-Prasthala*, and *Stupi*. All sorts of constructions which we see in the different temples are mentioned in this portion of the Agamas. Separate books in Sanskrit and Tamil exist in this subject alone. The *Stapathis* are the class of people who possess a knowledge of these by heridity. But modern archacologists who are not versed in old tradition ascribe new names and periods for the various kinds of constructions as if founded by Pallavas or Cholas etc. The fact is that they have chosen from the Agamas different varieties for constriction according to their fancy.

Next I take up Iconography. We have in our country two types of idols one of stone and another of *panchaloha* generally called as Bronze. Varieties of stone are mentioned and the method of selecting suitable stone is also given. The five metals gold, silver, copper, lead and iron in a certain proportion are molten into an alloy with which the bronze images are cast. In Siva temples the main idol is Siva Linga and his consort is next in importance. Next in order are Surya, Vinayaka, Subrahmanya and Bhairava. Many other, *parivara devatās* and Nava Grahas are also mentioned. Images of 63 saints and *Santanacāryas* are had in big temples. Different forms of god Siva are enumerated as 64. These are called as *Ashtashta Mūrtas*. Individual temples have idols representing their mythology. Madura has sculpture of the 64 leelas performed by god Sundareshwara in Madura, narrated in the *Halasya Mahatmya* in Sanskrit and *Thiruvilaiyadaḷ puranam* in Tamil and the famous Kavya Siva Lilarlava of Neelakanta Dikshita. All these idols are representing one god Siva alone, with his indivisible Sakthi as goddess. Different activities of the same god are presented in these idols. They are all symbolical and allegorical. This aspect I shall elaborate in my next lecture along with other topics which will come under religion and philosophy of the Agamas.

One more topic that I want to present before you today is the relationship of the Agamas with Vedas. At the outset I have pointed out that according to tradition Vedas and Agamas emanate from the same god and are considered as *Āpta*, *Śabda* or *Agama Pramāna* by the *Astikas*. Both are revelations to the people of things that can't be known by physical knowledge nor even by science. Even western scholars and scientists have accepted after long and laborious researches the existence of a power called god who cannot be seen in the laboratory. Even the soul is not traceable. Sir James Jeenes says in his "Mysterious universe" – "Is a living cell merely a group of ordinary atoms arranged in some non - ordinary way or is it something more?" Is it merely atoms or is it atoms plus life? Or to put it in another way, could a sufficiently skilled chemist create life out of the necessary atoms as a boy can create a machine out of *Maccano*?. So, both Vedas, and Agamas are intended for seekers of mystical truth. While Vedas are restricted to the three *varnas*, Agamas are open to all. Vedas consist of three parts - the *Stotras*, *Brahmanas* and *Aranyakas* which speak about the rituals and sacrifices and *Upanishads* which are philosophic discourses. Likewise, the Agamas consist of four divisions viz *Caryā*, *Kriyā*, *Yoga* and *Jñāna*. In the first 3, we have all the modes of individual and group rituals - secular and religious to be practised by believers in religion. *Carya* and the *Smṛtis* are almost of the same character presenting the daily routines, the *Samkaras* etc. In addition to the *Upanayana* of the *Vaidikas*, we have here the *Diksha* which is of three degrees viz., *Samaya*, *Viśesha*, and *Nirvāṇa*. Just as *Upanayana* is expected to lead the people towards philosophical pursuit so also *Dikshā* initiates the people into divine mysteries step by step. *Kriyā* refers to

Siva Pooja including Agri Karya. Yoga refers to meditation corresponding to Patanjali's Yoga system. The Jñānapada is equivalent to the Upanishads. But in the Agamas we don't have the stotras corresponding to the Samhitas of the Vedas. That is because, these hymns are taken as Part of the Agamas to be used at occasions prescribed. Bhasma and Rudraksha which are the most important in Saivism are spoken of in the Upanishads - Bhasmajabālopanishad and Rudrākhajabalopaniṣad. But there may seem to be one apparent difference between the vedas and the agamas. While vedas pray to many gods, the agamas proclaim that Siva is the only god that exists. Actually, there is no difference because the vedas according to traditional interpretation are not speaking of many gods. The various gods like Indra, Agni, Varuna, Yama, Kubera, Vishnu, Rudra, Ushas, Pūshā, Soma, Rātri, Dhyāvāprtnvi etc., are only limbs of the Supreme God Siva who is the Central figure in the Vedas in the Sri Rudra of Yajus. The vedas themselves declare that god is one and having no second एकमेव अद्वितीयम् (ஏகமேவ அத்விதீயம்)

That god is substantiated as Siva at many places - to mention a few here -

ईशावास्यमिदं सर्वम् ॥

यः परः स महेश्वरः ॥

सर्वो वै रुद्रः ॥

अम्बिकापतये उमापतये ।

यो वै रुद्रस्स भगवान् भूर्भुवस्सुवः ॥

विश्वरूपाय वै नमः ॥

तस्मै नमस्तस्मै त्वा जुष्टं नियुनज्मि यस्मै नमस्तच्छिरः ।

हराय कृशाय शर्वाय शिवाय भवाय महादेवाय उग्राय ॥

पशुपतये रुद्राय शङ्करायेशानाय स्वाहा ॥

शिव एको ध्येयश्शिवङ्करस्सर्वमन्यत् परित्यज्य ॥

यदा चर्मवदाकाशं वेष्टयिष्यन्ति मानवाः ।

तदा शिवमविज्ञाय दुःखस्यान्तो भविष्यति

ஈசாவாஸ்யமிதம் ஸர்வம் ॥

ய: பர: ஸ மஹேஸ்வர: ॥

ஸர்வோ வை ருத்ர: ॥

அம்பிகாபதயே உமாபதயே ।

யோ வை ருத்ரஸ்ஸ பகுவான் பூர்புவஸ்ஸுவ: ॥

விஸ்வரூபாய வை நம: ॥

தஸ்மை நமஸ்தஸ்மை த்வா ஜுஷ்டம் நியுனஜ்மி யஸ்மை நமஸ்தச்சிர்: ।

ஹராய க்ருஷாய ஸர்வாய ஸிவாய பவாய மஹாதேவாய உக்ராய ॥

பஸுபதயே ருத்ராய ஸங்கராயேஸானாய ஸ்வாஹா ॥

ஸிவ ஏகோ த்யேயஸ்ஸிவங்கரஸ்ஸர்வமன்யத் பரித்யஜ்ய ॥

யதா சர்மவதாசாஸம் வேஷ்டயிஷ்யந்தி மானவா: ।

ததா³ ஸிவமவிஜ்ஞாய து³:க²ஸ்யாந்தோ ப⁴விஷ்யதி

and above all, the Bharga Sabda in the Gayatri refers to Siva. So, god Siva is the soul of the Vedas and the other gods are personifications of the five elements; sun and moon marking time, and soul- these eight - constituting the body of Siva. All the Nandi slokas of Kalidasa point out this aspect. Srikantā Sivacarya declares “ I do not find difference between the Vedas and Agamas. Veda also is Sivagama”

वयं तु वेदशिवागमयोर्भेदं न पश्यामः, वेदोऽपि शिवागमः ॥ Cf.

வயம் து வேத³ஸிவாக³மயோர்பே⁴த³ம் ந பஸ்யாம:; வேதோ³(அ)பி ஸிவாக³ம: ॥

வேதமோடா கமம் மெய்யா மிறைவனு  
லோதும் பொதுவுஞ் சிறப்பு மென்றுன்னுக  
நாதனுரையிவை நாடிலிரண்டந்தம்  
பேதம தென்னிற் பெரியோர்க்கபேதமே.

## SAIVA AGAMAS — THEIR RELIGION AND PHILOSOPHY.

In the previous lecture, I spoke about the Saiva Agamas, their subject - matter and their relationship to the Vedas. Today's subject is about the religion and philosophy of the Saiva Agamas. As I have already pointed out, the Agamas are the revelations of god Siva through his Urdhvamukha. The Vedas themselves admit that Isāna face is the source of all branches of knowledge.

ईशानस्सर्वविद्यानाम्

ஈஸானஸ்ஸர்வவித்யாநாம்

The Kamika Agama says thus:

आदावभूद्विधा ज्ञानमधिकारप्रभेदतः ।  
पराऽपरविभेदेन पतिपश्वर्थदर्शकः ॥  
शिवप्रकाशकं ज्ञानं शिवज्ञानं परं स्मृतम् ।  
वेदाद्यमपरं ज्ञानं पशुपाशार्थदर्शकम् ॥  
यथा विलक्षणं चक्षुः क्षपायां नृविडालयोः ।  
तन्त्रं पाशुपतं चान्यं पुराणं धर्मशास्त्रकम् ॥  
इतिहासं षडङ्गं च ऋग्यजुस्सामसंज्ञकम् ।  
अथर्वणं तथा बौद्धं चार्हतं मतमेव च ॥  
ऊर्ध्वं श्रोतोऽक्षपाच्छाखादपरं मतमेव च ।  
कामिकादि शिवज्ञानं मूर्धा भगवतस्सदा ॥



इतराणि महेशस्य हृत्कण्ठाद्यङ्गकानि वै ।

पूर्व - क्षतया तानि कथितानीह शम्भुना ॥

हेयोपादेयवस्तूनां निर्णये परमार्थतः ।

तत्सर्वमधरीकृत्य शैव सिद्धान्त ईरितः ॥

ஆதா<sup>3</sup>வபு<sup>4</sup>த்<sup>3</sup>விதா<sup>4</sup> ஜ்ஞானமதி<sup>4</sup>காரப்ரபே<sup>4</sup>த<sup>3</sup>த<sup>3</sup> : ।

பரா(அ)பரவிபே<sup>4</sup>தே<sup>3</sup>ன பதிபஸ்வர்த<sup>2</sup>த<sup>3</sup>ர்ஸக<sup>3</sup> : ॥

ஸிவப்ரகாஸகம் ஜ்ஞானம் ஸிவஜ்ஞானம் பரம் ஸ்ம்ருதம் ।

வேதா<sup>3</sup>த<sup>3</sup>யமபரம் ஜ்ஞானம் பஸாபாஸார்த<sup>2</sup>த<sup>3</sup>ர்ஸகம் ॥

யதா<sup>2</sup> விலக்ஷணம் சக்ஷ<sup>3</sup>: க்ஷபாயாம் ந்ருவிடா<sup>3</sup>லயோ<sup>3</sup> : ।

தந்த்ரம் பாஸாபதம் சான்யம் புராணம் த<sup>4</sup>ர்மஸாஸ்த்ரகம் ॥

இதிஹாஸம் ஷட்<sup>3</sup>ங்கம் ச ருக்<sup>3</sup>யஜுஸ்ஸாமஸஞ்ஜஞகம் ।

அத<sup>3</sup>ர்வணம் ததா<sup>2</sup> பெள<sup>3</sup>த்<sup>3</sup>த<sup>4</sup>ம் சார்ஹதம் மதமேவ ச ॥

ஊர்த<sup>4</sup>வ ஸ்ரோதோ(அ)க்ஷபாச்சா<sup>2</sup>கா<sup>2</sup>த<sup>3</sup>பரம் மதமேவ ச ।

காமிகாதி<sup>3</sup> ஸிவஜ்ஞானம் மூர்தா<sup>4</sup> ப<sup>4</sup>க்<sup>3</sup>வதஸ்ஸதா<sup>3</sup> ॥

இதராணி மஹேஸஸ்ய ஹ்ருத்கண்டா<sup>2</sup>த<sup>3</sup>ய ங்க<sup>3</sup>கனி வை ।

பூர்வ - க்ஷதயா தானி கதி<sup>2</sup>தானீஹ ஸம்பு<sup>4</sup>னா ॥

ஹேயோபாதே<sup>3</sup>யவஸ்தூனாம் நிர்ணயே பரமார்த<sup>2</sup>த<sup>3</sup> : ।

தத்ஸர்வமத<sup>4</sup>ரீக்ருத்ய ஸைவ ஸித்<sup>3</sup>தா<sup>4</sup>ந்த ஈரித<sup>3</sup> : ॥

Knowledge is of two kinds-- Apra (lower) and Para (higher). The Sastras which deal with Paśu (soul) and Pāsa (Bondage) are lower; while that which speaks about god is higher. The difference between these 2 is like the eye - sight of man and cat in night. But both have been revealed by the same god according to the intellect of the people, just as various syllabi are prescribed by educational authorities so as to suit various grades of students from the infant to the post - graduate. The pupil of the elementary school cannot at all understand advanced subject and there is no use of teaching it to him. By degree the boy has to develop his intellect. Similarly though all sastras have been produced by the same god, all are not of the same standard. From the Carvaka (the materialist) to the Vedanta Siddantha, we have an ascending ladder. The lower one is considered as Purva Paksha, while the higher one becomes the Siddhānta. Corresponding to the states of philosophical outlook, the religious practices also vary.

Yajna or sacrifice was considered as the most important part of religious worship, according to vedas. Most of the religious practices are common to vedas and agamas; while certain things are peculiar to Saivism. I shall first mention a few of the common things. The rituals of the Agamas are arranged in two Paddhatis by Aghora Sivacārya and Somasambhu sivačāra. The vedic rituals are prescribed in the Kalpas, Gṛhya and Śrauta Sūtras. The Saiva Paddhatis speak of 16 auspicious rituals from the conception of a jeeva till his marriage which are to be performed in prescribed modes and with Pancabṛmha and sadanga mantras. They are R̥tusangamana (first menstruation of a girl), Garbhādhāna (conception), Pumsavana (making the embryo a male one), Simantha (Protection of the pregnant women), Jātakarma (ceremony at the birth of a child), Karna Vedana (ear-boring), Utthāpāna (purification of the lying - in - chamber), Nāmakarana (naming of the child), Upanishkarmana (taking the child out of the house for the first time), Annāprasana (feeding of the child), Pindavardhana (nourishment of the child), Kshaura Karma (tonsure), Upanayana (sacred thread), Kandopakaraṇa and

Kandamochana (bachelorship), Samavartana (return from Gurukula and Vivāha (marriage). The same are found in the Vaidika Anusthana also with veda mantras. Both the Agamas and Vedas ordain that these should be performed and thereby happiness in this world and the other is secured. Non - performance is punishable.

श्रुतिस्मृत्युदितं धर्ममनुतिष्ठन् हि मानवः ।

इह कीर्तिं मवाप्नोति प्रेत्य चानुत्तमं सुखम् ॥

ஸ்ருதிஸ்மருத்யுதி<sup>3</sup>தம் த<sup>4</sup>ர்மமனுதிஷ்ட<sup>2</sup>ன் ஹி மானவ: ।

இஹ கீர்தி மவாப்னோதி ப்ரேத்ய சானுத்தமம் ஸுக<sup>2</sup>ம் ॥

The mantras and the rituals that are used in all these may seem to be a waste to the non - believer and perhaps it may not be possible to prove their efficacy scientifically and rationally. But by practice and by pratyaksha pramāna, we can see that those who have been performing these, according to rules are healthy and prosperous, whereas the same is not assured to others. Whatever else may be the reason, undoubtedly there is a psychological influence which cannot be overlooked.

Then we have a list of daily duties from waking up, till going to sleep, which go by the name of Ahnikās. These too are common to vedas and agamas.

As to the special form of worship we find that there is difference between the vedic follower and the saivas. Panca Yajnas are ordained by the Smitis. Thus

ऋषियज्ञं देवयज्ञं भूतयज्ञं च सर्वदा ।

नृयज्ञं पितृयज्ञं च यथाशक्ति न हापयेत् ॥

ருஷியஜ்ஞம் தே<sup>3</sup>வயஜ்ஞம் பூ<sup>4</sup>தயஜ்ஞம் ச ஸர்வதா<sup>3</sup> ।

ந்ருயஜ்ஞம் பித்ருயஜ்ஞம் ச யதா<sup>2</sup>ஸக்தி ந ஹாபயேத் ॥

But we don't find Siva Puja as a part of daily obligatory duty. The Agamas insist that Siva Pooja is to be done by those who have been initiated with Diksha. Homa with Samhita Mantras is prescribed at the end of Siva puja.

Siva Puja is elaborate with different Angas. By Diksha from the Acharya, the Sishya gets the Right to do Siva Puja and learns the mantras and methods of worship. Mantras with Bija Aksharas and endings, Mudras - symbols made by the folding and intermixing of fingers in various ways, Asanas or poses of sitting etc. are to be learnt from the guru. The Siva Puja is two fold Atmartha and Parārtha. The former is that worship which is done by individuals at home for their own benefit. The latter is the worship that is done in public temples for public prosperity. Atmarthapuja can be performed in 6 places. Thus:

क्षणिके चललिङ्गे च स्थण्डिले मण्डलेऽपि च ।

कौतुके भक्तिचित्रे वा आत्मार्थाचनमारभेत् ॥

க்ஷணிகே சலலிங்கே<sup>3</sup> ச ஸ்த<sup>2</sup>ண்டி<sup>3</sup>லே மண்ட<sup>3</sup>லே(அ)பி ச ।

கௌதுகே ப<sup>4</sup>க்திசித்ரே வா ஆத்மார்தா<sup>2</sup>சனமாரபே<sup>4</sup>த் ॥

The worshipper after taking his bath and wearing freshly - washed clothes is to perform the Saiva Anusthana and the Panchakshara and Siva Gayatri Japa. Then the Siva Puja is to be done in the following order. Puja to Surya, Dvaradevas and Nandi, purification of the place and materials, Ātma pooja *i.e.*, Conversion of the self into God by सोऽहं भावना

ஸோ(அ)ஹம் பா'வனா Consecration of God in Kumbha with homa, Consecration of Linga and the parivāra mūrtas by Āvāhanās *etc.*, by showing particular mudras uttering mantram and meditating on their meaning, Abhisheka, Alankara, Shadadhganyāsa *i.e.* allocating varnas padas, mantras, tatvas, kalās and bhuvanas in the different limbs of god, Naivedya, Archana, Dipārādhana, Upachara, Stotra, Pārāyana, Agnikarya, Aikiknana, Chandeswerār pana, and Nyasa of Linga with Parivaras in the Petaka.

One peculiarity in Siva Puja is this. While Siva in his natural form is beyond the conception of human being and knowledge of Him can be had only by Jnana and by His grace, there are 64 assumed forms of Siva called Sakala Rūpa. Of these all except the first three namely Linga, Lingodbhava and Mukhalinga, are of human form with extra hands and legs and with various kinds of weapons and mudras in their hands. Some of these are presenting the mythological stories which are themselves allegorical. Some of these are fearful forms, which are found only in the sculptures of temples, but not worshipped at home. Some of the calm murtas are worshipped and this is called Vighraha Ārādhana. The beginners of worship have to start with Idol worship, as they cannot concentrate on the abstract aspect of godhood, which is possible only in advanced stage of yoga. In between these two, is the Siva Linga which is rupārupā. *i.e.*, a mixture of form and formless. There is some form visible but not having Karacarānadyangas, like a human being. Having some symbol before the eyes, the mind is trained to think of metaphorical and mantra śarira in that Sivalinga. That is why in the limbs of the Siva Puja we find all the animate and inanimate principle attributed to the Siva Linga from its pitha to its head. When I deal with the Saiva philosophy I shall enumerate on these tatvas. As regards the other murtās also, they are not only representations of mythological adventures of Siva; but also symbolical interpretation of various truths. To define each of these is not possible in the scope of this lecture. But I shall for instance point out the form of Sadā Nṛtta Murtā usually known as Naṭarāja. This mūrta is symbolising the Panchakṛtya or Cosmic principles consisting of creation, protection, dissolution, concealment and grace. The ḍakkā (small drum) that is in his raised right hand represents creation. The rotation of the drum produces sound. Rotation is Sakthi or Energy which produces the Nadatatva, from which is born the Sabdaprapanca as well as Arthaprapanca. The syllable अ (अ) is the first of the alphabet which symbolises creation. It is the first of the three syllables that constitute the Pranava wherein Akāra represents creation, ukāra protection, and makāra dissolution. The Ahbayahasta represents protection. The Agni in the raised left hand represents dissolution, as fire is capable of dissolving any substance. The right foot that tramples the Apasmāra, called Muyalakam in Tamil, is concealment. The raised left foot, which is pointed out by the left hand, is grace. Kuncitapāda or தூக்கிய திருவடி is sought after by all devotees for liberation. This interpretation is summed up in the following verse from 'UNMAI VILAKKAM'

தோற்றந் துடியதனிற் றேயுந்திதியமைப்பிற்  
சாற்றியிடு மங்கியிலே சங்காரம் - ஊற்றமா  
ஊன்று மலர்ப்பாதத்திலுற்றதிரோதம் முத்தி  
நான்ற மலர்ப்பதத்தே, நாடு.

This cosmic dance takes place in Chidakasa or Chidambara *i.e.* Spiritual ether. It has been found out long ago by the Naiyayika, that ether is the seat of sound. Lord Naṭarāja is always dancing in the Daharākāśa,. Vedas also proclaim thus.

अथ यदिदमस्मिन् ब्रह्मपुरे दहरं पुण्डरीकं वेश्म दहरोऽस्मिन्नन्तराकाश-  
स्तस्मिन् यदन्तस्तदन्वेष्टव्यं तद्वाव विजिज्ञासितव्यम् ॥

அத<sup>2</sup> யதி<sup>3</sup>த<sup>3</sup>மஸ்மின் ப்ரஹ்மபுரே த்ஹரம் புண்ட்ரீகம் வேஸ்ம த்ஹரோ  
(அ)ஸ்மின்னந்தராகாஸ-  
ஸ்தஸ்மின் யத<sup>3</sup>ந்தஸ்தத்<sup>3</sup>ன்வேஷ்டவ்யம் தத்<sup>3</sup>வாவ விஜிஜ்ஞாஸிதவ்யம் ॥  
(Chandogya 8-1)

दहरं विपापं परवेश्मभूतं यत्पुण्डरीकं पुरमध्य संस्थम् ।  
तत्रापि दहं गहनं विशोकं तस्मिन् यदन्तस्तदुपासितव्यम् ॥

த்ஹரம் விபாபம் பரவேஸ்மபூ<sup>4</sup>தம் யத்புண்ட்ரீகம் புரமத்<sup>4</sup>ய ஸம்ஸ்த<sup>4</sup>ம் ।  
தத்ராபி த்ஹம் க்ஹனம் விஸோகம் தஸ்மின் யத<sup>3</sup>ந்தஸ்தது<sup>3</sup>பாஸிதவ்யம் ॥  
(Nārāyaoparished)

हृत्पुण्डरीकं विरजं विशुद्धं विचिन्स्य मध्ये विशदं विशोकम् ।  
अचिन्त्यमव्यक्तमनन्तरूपं शिवं प्रशान्तममृतं ब्रह्मयोनिम् ॥  
तमादिमध्यान्तविहीनमेकं विभुं चिदानन्दमरूपमद्भुतम् ॥  
उमासहायं परमेश्वरं प्रभुं त्रिलोचनं नीलकण्ठं प्रशान्तम् ॥  
ध्यात्वा मुनिर्गच्छति भूतयोनिं समस्तसाक्षिं तमसः परस्तात् ॥

ஹ்ருத்புண்ட்ரீகம் விரஜம் விஸுத்<sup>4</sup>தம் விசின்ஸ்ய மத்<sup>4</sup>யே விஸத்<sup>4</sup>ம் விஸோகம் ।  
அசிந்த்யமவ்யக்தமனந்த்ருபம் ஸிவம் ப்ரஸாந்தமம்ருதம் ப்ரஹ்மயோனிம் ॥  
தமாதி<sup>3</sup>மத்<sup>4</sup>யாந்தவிஹீனமேகம் விபு<sup>4</sup>ம் சிதா<sup>3</sup>னந்த<sup>3</sup>மருபமத்<sup>4</sup>தம் ॥  
உமாஸஹாயம் பரமேஸ்வரம் ப்ரபு<sup>4</sup>ம் த்ரிலோசனம் நீலகண்ட<sup>2</sup>ம் ப்ரஸாந்தம் ॥  
த்<sup>4</sup>யாத்வா முநிர்க்<sup>3</sup>ச்ச<sup>2</sup>தி பூ<sup>4</sup>தயோனிம் ஸமஸ்தஸாக்ஷிம் தமஸ: பரஸ்தாத் ॥  
(Kaivalya 1-6)

That is why Chidambara Kshetra is called the Heart of our country and the Chidambara Rahasya which is pointed out is Chicākāśa. Goddess Sivakāmi looks with wonder and devotion at the dance and through her Karunākātāksha graces the devotees, just as a mother pleads on behalf of her children to the father who may be a disciplinarian. Cf, Kalidasa's line in the Meghasandesa -

शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिर्भवान्या ।

ஸாந்தோத்<sup>3</sup>வேக<sup>3</sup>ஸ்திமிதநயனம் த்ருஷ்டப<sup>4</sup>க்திர்ப<sup>4</sup>வான்யா ।

After Atmārthapūja, the Saiva is expected to go to the public temple and offer worship there. One form of worship or service consists of sweeping and washing of the precincts of the temple, planting and nourishing plants, plucking of flowers, knitting of garlands, burning of

incense, lighting lamps with ghee, singing devotional songs and offering materials of worship etc.

Another form is worship of the temple and the deities. After washing hands and feet, and sipping water thrice, looking at the Gōpura with devotion as Sthūla Linga, the devotee has to enter the Dvāra uttering Siva Nāma, offer namaskara to Balipectha, Dhwaia Stamba and Rishabhadeva, prostrate with Aṣṭāṅga, go around the temple at least 3 times, offer namaskāra to Dwarapalakas, Nandi Deva, Vighneswara in order, have arcana done through the Sivacarya to both Siva Linga and Ambika, then offer Namaskāra to Naṭaiāja, Dakshinamoorthy, Somāskanda, Subrahmanya and Saivacaryas and finally reach the Sannidhi of Candēsvara, offer to him the Nirmalya, clap the hands thrice, continue the pradakshina, stand before the Rshba and see Sivalinga through the horns of Rshaba, then prostrate before the Balipectha, sit and meditate the Panchakshara and Aghora Mantra.

From entering the temple till leaving it, the mind must be concentrated only on god. No talking, no diversion, no eating, drinking, chewing, spitting etc., should be done. Then only, there will be the calm serenity in the temple which would facilitate concentration, making the term Ālaya significant, since the word means drawing the mind from all-around and concentrating on God.

Before I continue with other religious duties, at this context, I shall just point out the structure of the temple and its philosophical interpretation. A temple has got Garbha gr̥ha, Ardha Mandapa Mahāmandapa, Snāna Mandapa, Alankāra Mandapa and Sabhā Mandapa. These six represent the Shaḍhadhāras viz., Muladhara, Svādhishṭhāna, Manipūra, Auāhata, Viśuddhi and Ājñā, in the human body. Mandapa of thousand pillars represents the Sahasrārakamala in the head called Ummani Sakti. The tīrtha by the side of the Mandapa is Candrapushkarani in the brain. There are five prākara in a temple. The first represents the Sthula Deha of Annamaya Kośa, the second prāṇas and Karmendriyas of Prānamaya Kośa, the third Manas and Karmendriyas of Manōmaya Kośa, the fourth Buddhi and Jnanendriya of Vijnāyamaya Kośa, the fifth Prāna and Sushupti of Anandamaya Kośa. The door that hides Sivalinga is Avidya causing Kopa, Rāga, Dvesha and Ahankara. When the door is opened, there is Siva Darśana. When Avidyā is destroyed, the joy of liberation is realised. There are five Sabhas in a temple. Rāja Sabha represents Annaamaya Kośa, Deva Sabha - Prānamaya Kośa, Nṛtasabhā Manomaya Kośa, Kanakasabhā - Vijnānamaya Kośa and Cit Sabha - Anandamaya Kośa. The Sthupi is Hṛdaya kamala, the Bottom is Pṛthivi, the Nāla above it, is 23 tattvas, the thorns in the Nāla 72 Bhuvanas, the eight petals the eight tattvas, 64 Kesaras the 2 tattvas - Isvara and Sādasiva, the bottom of the bud Māyā, the form of the bud Sakti Tattva, the 51 seeds in the bud Siva Tattva and Kalaśa Sakti. In the midst of this Hṛdayakamala resides God Siva.

Yogins find in the human body the Temple thus. Bramharandhra Kapāla Dvāra is the upper Gōpura Dvāra. The ends of the toes and of the middle fingers, escretive dvāras are Dhakshina Gopura Dvāra, Brūmadhya is Antarala Gopura Dvāra. The navel is the Balipecta. Hṛdaya is the Dvijastambha. Kantha is Nandi.

The Dhvajastambha represents the Sushshmanadhi of the human body which stands erect by practising by Prānamaya and thereby controlling the mind and the Indriyas and realising Paraśiva.

The Siva Linga in the Garbha Gṛha is the Supreme God. Lingam consists of two roots 'li' = to contract and 'Gam' = to appear. Thereby Linga represents the supreme god in whom the

whole animate and inanimate universe remains concealed, and from whom it emanates. To remind us of the supreme powers of god, Linga is but a symbol. Yogins realise in Anahata - Svayambhu linga, in Manipuraka - Urdha-mukha linga, and in Ājñā - Mahālinga.

Linga, Nandi and Balipeeta are Pati, Paśu and Pāśa'- all the three of which exist always and are having the relationship of **व्याप्तिव्यापकव्याप्यम्** **வ்யாப்திவ்யாபகவ்யாப்யம்** as the sea- the space, the water and the salt in it.

There are other religious rituals connected with Aparā Kriyā *i.e.* obsequies like Antyesthi, Sraddha etc. which are all for the uplift of the departed souls.

There are innumerable vratas or fasts based on Vāra, Tithi, Nakshatra etc., the rules for practising which are dealt with elaborately. Kshetra Yatra or pilgrimage is considered very sacred. There are Paśu Dharmas which will come under social service, like construction of choultries, planting of trees on the road side, offering of food, drink, clothes and medicine freely to the needy, imparting education, religious propaganda, satkālashepams, bhajana, nāmasankeerthnam in goshti, etc., Above all, emphasis is made in the Agamas on character - restraint of the senses, sattvic food, abstention from uttering false - hood, stealing, lust, anger etc. Any worship without character is worth nothing.

Having so far dealt with the religious aspect of the Agamas, I shall now take up the Jñānapāda which is the Saiva Siddhanta Philosophy. All the Agamas accept three eternal categories Pati, Paśu and Pāśa, God, Soul and Matter. Pati or God has two fold aspects. Swarupā (real) and Tāstha (assumed). The former has neither beginning nor end *i.e.*, Nitya, permeates the entire animate and inanimate *i.e.*, Vibhu, possesses wonderful energy to create in a particular order or simultaneously all elements Vichitrasaktimatvam. Since the created world is seen as a composition and inanimate world cannot create itself and since the souls individually or collectively cannot create this world, it is to be inferred that the maker of this universe is God. That is what the first Kārika of the Siva - jñānabodha in Raurava Agama and the Tamil Sivajñānabodham says:

**स्त्रीपुन्नपुंसकादित्वाज्जगतः कार्यदर्शनात् ।**

**अस्ति को स हत्वैतत् सृजत्यस्मात्प्रभुर्हरः ॥**

**ஸ்த்ரீபுந்நபும்ஸகாதித்வாஜ்ஜகத்: கார்யதர்ஸனாத ।**

**அஸ்தி கோ ஸ ஹத்வைதத் ஸ்ருஜத்யஸ்மாத்த்ப்ரபுர்ஹர: ॥**

**அவனவளது வெனுமவை மூவினைமையின்  
தோற்றியதிதியே யொடுங்கி மலத்து ளதாம்  
அந்தமாத்ரி யென்மனார் புலவர்.**

**अथोपलभ्य देहादिवस्तु कार्यत्वधर्मकम् ।**

**कर्तारमस्य जानीमो विशिष्टमनुमानतः ॥**

**அதோபலப்ய தேஹாதிவஸ்து கார்யத்வதர்மகம் ।**

**கர்தாரமஸ்ய ஜானீமோ விஸிஷ்டமனுமானத: ॥**



Seeing that the body is a composition, we are able to assume a peculiar creator of this, by inference. Now comes the question whether the creator of this world is one or many. The Saiva Agamas say that god is only one as presented in the vadic passages like

एको रुद्रो न द्वितीयाय तस्थुः (Yajus and Swetaswataropanishad 3-2).

ஏகோ ருத்ரோ ந த்விதீயாய தஸ்து:

सदेव सोम्येदमग्र आसीत् । एकमेवाद्वितीयम् ॥ (Chandopyopanishad).

ஸதேவ ஸோம்யேதம்க்ர ஆஸீத் । ஏகமேவாத்விதீயம் ॥

In both these, there is negative participle. This Nañ has got 6 senses

तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता ।

अप्राशस्त्यं निरोधन ननर्थाः षट् प्रकीर्तिताः ॥

தத்ஸாத்ருஸ்யமபாவஸ்ச ததன்யத்வம் ததல்பதா ।

அப்ராஸஸ்த்யம் நிரோதன நனர்தா: ஷட் ப்ரகீர்திதா: ॥

The Agamas take Sādrśya sense not Abhava and Anyatva as Sankara and Madhva take respectively. According to Grammer and Practice, a negative participle with a numeral does not give the sense of Abhāva and Anyatva : For instance if one says “I have not two mangoes”, it does not at all asert “I have one mango only” but it may also mean “I have three or more.” Further, if there is one entity only, according to the Vedāntis, why should that god say Ekameva and to whom has he to say that? So these Vedic and Upanishidik passages declare that god is one who reveals the sṛtis (Vedas) to the Jivātmas. Another differentiating feature of god as presented in the agamas is his relationship with souls and matter. The soul is related to the body in an Abheda manner. The soul answers to the name of the body. But yet the soul and the body are two different entities. The soul cannot become the body: nor the body the soul. Similarly, God is related in an Abheda manner with the soul. But the two are different entities. While the soul cannot remain separated from the body: God can exist alone without the soul. God and soul both are Cetanās. The relationship between God and soul is further illustrated as that between sound and its tune, fruit and its flavour *i.e.*, Guna and Guni or Vyāpaka and Vyāpya. These three kinds of relationship Abheda, Bheda and Bhedabheda are illustrated in one example.

लाक्षाश्लिष्ट शिलाचूर्णं यथा तन्मयतां गतम् ।

तथा स्वात्मनि दृष्ट्वेशं वदाम्येवं जगन्मयम् ॥

லாக்ஷாஸ்லிஷ்ட<sup>2</sup> ஸிலாகூர்ண யதா<sup>2</sup> தன்மயதாம் க<sup>3</sup>தம் ।

ததா<sup>2</sup> ஸ்வாத்மனி த்ருஷ்ட்வேஸம் வதாம்யேவம் ஜக<sup>3</sup>ன்மயம் ॥

Particles of sand mixed with noltten lack seem to be one Bhedābhēda by relationship; but the two are Bheda different substances. But by mixture they are one Abheda. This characteric of god was understood by devotees, the Samayācāryas who sang the Devaram and Thiruvachakam.

எட்டுத் திசைதானாய், வேறாய், உடனானிடம் வீழிமிழலையே.

Siva is having Mantra Sarīra and he is having five faces Isāna, Tatpurusha, Aghora, Vāmadeva and Sadyojāta. Mṛgendra defines Isāna thus:

ईष्टे येन जगत् सर्वं गुणेनोपरिवर्तिना ।

स मूर्धसमदेशत्वान्मृधानावयवस्तनोः ॥

ஈஷ்டே யேன ஜகத் ஸர்வம் குணேனோபரிவர்தினா ।

ஸ முர்தஸமதேஸாத்வான்மருதாநாவயவஸ்தனோஃ ॥

As he lords over the Universe and is capable of protecting all by his Isana Mantra, he is placed at the head of all. Matanga derives thus:

मूर्धा वै परमा काष्ठा तचैवेशित्वमद्भुतम् ।

ईशानीभिस्तदुत्थाभिरणूनां बलमादरात् ॥

विनिष्कृत्य मलात् तूर्णं योजयत्यमले पदे ।

यतस्तस्मात् स भगवानीशमूर्धेति चोच्यते ॥

முர்தா வை பரமா காஷ்டா தசைவேஸித்வமத்<sup>3</sup>பு<sup>4</sup>தம் ।

ஈஸானிபிஸ்து<sup>3</sup>த்தா<sup>2</sup>பி<sup>4</sup>ரணூனாம் ப<sup>3</sup>லமாத<sup>3</sup>ராத் ॥

விநிஷ்க்ருத்ய மலாத் தூர்ணம் யோஜயத்யமலே பதே<sup>3</sup> ।

யதஸ்தஸ்மாத் ஸ ப<sup>4</sup>கவானிஸமுர்தே<sup>4</sup>தி சோச்யதே ॥

Murrdha is the highest limit, and that has got wonderful lordship. With the powers īśānī etc that arise from it, since he frees the souls from malas impurities and uplifts them to a pure state, he is called Isānamurdhā.

Tatpurusha is thus explained by Mṛgendra

तस्य तस्य तनुर्या पूस्तस्यामुषति येन सः ।

तत्राणाद्व्यञ्जनाच्चापि स तत्पुरुषवक्त्रकः ॥

தஸ்ய தஸ்ய தனூர்யா பூஸ்தஸ்யாமுஷதி யேன ஸ: ।

தத்த்ராணாத்வயஞ்ஜனாச்சாபி ஸ தத்புருஷவக்த்ரக: ॥

As he resides in the bodies of Deva, Manushya etc, as Adhishṭhātā and as he removes their fear of birth and death and protects them, he is called Tatpurushavaktra. Matanga elaborates it thus:

वक्त्रं तेजोमयं तस्य येनोद्गीर्णास्समन्ततः ।

ज्ञानाग्निविप्रुषस्तीत्राः पूरयन्त्यखिलं जगत् ॥

வக்த்ரம் தேஜோமயம் தஸ்ய யேனோத்<sup>3</sup>கீர்ணாஸ்ஸமந்தத: ।

ஜ்ஞாநாக்<sup>3</sup>னிவிப்ருஷஸ்தீத்ரா: பூரயந்த்யகி<sup>2</sup>லம் ஜகத் ॥



His face is illumination of knowledge. Sparks from it fill up the entire universe.

पुंशन्द : पवने प्रोक्तः पुनात्यस्मिंश्चराचरे ।

अज्ञाननिचयं पुंसां तस्मान् पुं स उदाहृतः ॥

பும்ஸந்த<sup>3</sup> : பவனே ப்ரோக்த: புனாத்யஸ்மிம்ஸ்சராசரே ।

அஜ்ஞானனிசயம் பும்ஸாம் தஸ்மான பும் ஸ உதா<sup>3</sup>ஹ்ருத: ॥

Since he purifies the animate and inanimate world from their ignorance he is called Puman.

चलच्छक्तिमयं वक्त्रं तच्च सर्वगतं विभोः ।

पुमान् वक्त्रे यस्मात् तस्मात् पुंवक्त्र इष्यते ॥

சலச்ச<sup>2</sup>க்திமயம் வக்த்ரம் தச்ச ஸர்வக<sup>3</sup>தம் விபோ<sup>4</sup>: ।

புமான் வக்த்ரே யஸ்மாத் தஸ்மாத் பும்வக்த்ர இஷ்யதே ॥

His face is full of power that moves and envelopes everything. Since that illuminating energy is in the face, it is called Tat - Purusa - Vaktra

Aghōra Hrdaya is interpreted by Migendra thus :

हृदयं बोधपर्यायस्सोऽस्याघोरशिवो यतः ।

परिग्रहस्य घोरत्वात् घोरोक्तिरुपचारतः ॥

ஹ்ருத<sup>3</sup>யம் போ<sup>3</sup>த<sup>4</sup>பர்யாயஸ்ஸோ(அ)ஸ்யாகோ<sup>4</sup>ரஸ்ஸரிவோ யத: ।

பரிக்<sup>3</sup>ரஹஸ்ய கோ<sup>4</sup>ரத்வாத் கோ<sup>4</sup>ரோக்திருபசாரத: ॥

Hrdaya means wisdom, and that is not fearful but śānta, but his parigraha śakti connected with Asuddhadhwa is fearful.

Vamadevaguhyā is explained in this manner by Mrgendra.

वामत्रिवर्गो वामत्वाद्ब्रह्मस्यश्च स्वभावतः ।

वामन्धाम च यस्यासौ देवः स्याद्वामगुह्यकः ॥

வாமத்ரிவர்கோ<sup>3</sup> வாமத்வாத்<sup>3</sup>ரஹஸ்யஸ்ச ஸ்வபா<sup>4</sup>வத: ।

வாமந்தா<sup>4</sup>ம ச யஸ்யாஸௌ தே<sup>3</sup>வ: ஸ்யாத்<sup>3</sup>வாமகு<sup>3</sup>ஹ்யக: ॥

Dharma, Artha and Kāma these three are of a lower order – Vama; Dev means brilliance, Guhya - means secret. Siva's brilliance which makes the soul enjoy the three vargas according to Karma is called Vāma Deva and by nature it is secret.

Sadyōjāta is defined thus in Mrgendra-

सद्योऽणूनां मूर्तयस्संभवन्ति  
यस्येच्छातस्तेन सद्योऽभिधानः ।  
सद्यो मूर्तियों गिनां वा विधत्ते  
सद्योमूर्तिः कृत्यशैघ्रयान्नमूर्तेः ॥

ஸத்<sup>3</sup>யோ(அ)ணு(அ)ம் முர்தயஸ்ஸம்ப<sup>4</sup>வந்தி  
யஸ்யேச்சா<sup>2</sup>தஸ்தேன ஸத்<sup>3</sup>யோ(அ)பி<sup>4</sup>தா<sup>4</sup>ன: ।  
ஸத்<sup>3</sup>யோ முர்தியோம் கி<sup>3</sup>னாம் வா வித<sup>4</sup>த்தே  
ஸத்<sup>3</sup>யோமுர்தி: க்ருத்யஸைக்<sup>4</sup>ரயான்னமுர்தே: ॥

Since he endows quickly bodies to the souls and mantra Sariras to yogis, he is called as Sadyōjāta since he acts quickly; not since he takes forms.

एवं मन्त्रास्तु पचैते यैर्निबद्धतनुश्शिवः ।  
घटितं पञ्चभिस्तस्य शरीरममलं शुभम् ॥

ஏவம் மந்த்ராஸ்து பசைதே யைர்நிப<sup>3</sup>த்<sup>3</sup>த<sup>4</sup>தனுஸ்ஸிவ: ।  
க<sup>4</sup>டிதம் பஞ்சபி<sup>4</sup>ஸ்தஸ்ய ஸரீரமமலம் ஸுப<sup>4</sup>ம் ॥

These are the five mantras which constitute the pure body of Pati. Just as one who has to do a work requires adjustment for it, so also God is endowed with natural Karaṇa which is his own indivisible Sakti.

शक्तयोऽस्य जगत् कृत्स्नं शक्तिमांस्तु महेश्वरः ।  
शक्तिस्तु शक्तिमद्रपाद्वयतिरेकं न वाञ्छति ॥  
तादात्म्यमनयोर्नित्यं वह्निदाहकयोरिव ।  
शक्तिशक्तिमतोर्यस्मादभेदस्सर्वदा स्थित ॥

ஸக்தயோ(அ)ஸ்ய ஜகத் க்ருத்ஸ்னம் ஸக்திமாம்ஸ்து மஹேஸ்வர: ।  
ஸக்திஸ்து ஸக்திமத்<sup>3</sup>ரபாத்<sup>3</sup>வயதிரேகம் ந வாஞ்ச<sup>2</sup>தி ॥  
தாதா<sup>3</sup>த்மயமனயோர்நித்யம் வஹ்னிதா<sup>3</sup>ஹகயோரிவ ।  
ஸக்திஸக்திமதோர்யஸ்மாத<sup>3</sup>பே<sup>4</sup>த்<sup>3</sup>ஸ்ஸர்வதா<sup>3</sup> ஸ்தி<sup>2</sup>த ॥

The entire universe is His power or energy. Maheswara is the possessor of energy. Energy is not a discontinuance of Siva. Siva and Sakti are united as fire and heat. When god is remaining inactive with self lumination, he is Siva, like sun. When God looks around and becomes related with soul, he is Sakti by Tādātmya. He has Abhēda with soul, as soul is with the body. He has Bheda from the Soul as eye and sight, and he is Bhedabheda as Atmabodha and eyesight. His sakti or energy, though one, is manifold and attains different names according to the characteristics and functions. The single fire assumes different names by its characteristics like heating or cooking or burning or illuminating etc.

For the sake of liberating the souls who are under the influence of three kinds of Pāśas, God by his Sakti endows to the souls तनुकरणभुवनभोग तनुकरणपुवनपोक<sup>3</sup> by

Pancakṛtya which is carried on by His indivisible Sakti. This Sakti is otherwise called Kundalini or Tirōdhāna or Suddhamāyā. It is defined thus:

लय दिव्यावृत्तिर्यत्र शुद्धाध्वा यतोऽजनि ।  
सा तु कुण्डलिनी शम्भोर्नित्याधिष्ठेयरूपिणी ॥

லய திவ்யாவ்ருத்திரயத்ர ஸுத்தாத்வா யதோ(அ)ஜனி ।  
ஸா து குண்டலினி ஸம்போர்நித்யாதிஷ்டேயரூபிணி ॥

That is called Kundalini or Suddha Māyā. It is Adhishtāna of Siva in which Laya, Bhoga, and Adhikara of Siva exist and from which Suddhādhvā is evolved. From Suddhāmāyā or Ūrdvamāyā there is the evolution of five Siva Tattvas called Siva, Sakti, Sādākya, Iswara and Suddha Vidyā. From Adhomāyā is the evolution of Vidyā Tattvas viz., Kāla, Niyati, Kalā, Vidyā, Raga and Purusha, From Prakṛtimāyā is the evolution of 24 Atmatattvas viz., Guṇa, Buddhi, Ahankara, Manas, Karna, Tvak, Cakshus, Rasanā, Ghrāna, Vāk Pāda, Pāni, Pāyu, Upastha, Sabda, Sparśa, Rūpa, Rasa, Gandha, Ākāśa, Vāyu, Tejas, Ap, and Prthvi.

The method of evolution and the characteristics of all these 36 tattvas are defined elaborately in different pathalas. I shall just indicate very briefly. The universe which always exists is dissolved into subtle form, during Mahāsamhāra Kāla. Then it is to be reproduced by Paraśiva from Himself. For that purpose He aspects the Suddhamāyā through his Jñānaśakti; then there is Kshoba in the Suddamāyā. That Bhāga which is perceived by Jñānaśakti alone is Sivatatva or Laya or Nishkala or Saktimān or Nada. When Para Siva aspects the Sudda Māyā which is Kriyā Sakti, Suddamāyā is actuated and then it is called Sakti Tattva or Sthūla Laya or Sthūla Nishkala or Bindu. God then assumes Bhoga Avasthā and aspects with special intention the Kriyā Sakti, with His Jñāna - Sakti. Then the third stage of evolution takes place in Suddamāyā which is Unmukhi to create. This is called Sadāsiva Tattva or Udyukta or Bhoga or Sakalanishkala. Now God takes the Adhikāra Avasthā and uses His Kriyā Sakti for Pravṛtti. This fourth stage of Suddha Māyā is Iswara Tattva or Sukshma Adhikāra or Sūkshma Pravṛtti and Sakala. Next, God gets Sthūla Adhikāra Avastha and employs Jñānaśakti for Pravṛtti. This fifth stage of Suddamāyā is Suddha Vidyā Tattva or Sthūla Iswara or Sthūla Adhikāra or Sthūla Pravṛtti or Sthūla Sakala. These five evolutions are neither Vivartana nor Parināma but Vṛddhi. These five find a place in the Upanisads also. Compare for instance the following line from Brhadjalopanishad.

शिवं शक्तिं च सादाख्यमीश्वरं विद्याख्यमेव च । (4 - 19)

ஸிவம் ஸக்திம் ச ஸாதாக்ஷ்யமீஸ்வரம் வித்யாக்ஷ்யமேவ ச ।

Asuddhamāyā is eternal, formless, single, the seed of the Universe and the Parigraha sakti of Siva and gives to souls Bhuvana, Bhoga, Tanu and Karaṇa. Kāla is the time which is three fold past, present and future. Niyati is regulation - that is making the souls realise the consequences of their own deeds. Kalā is removing a little of the Mala that permeates the souls, so as to make them enjoy. Vidyā is the means of imparting a little Jñāna to the soul as to use Manas, Buddhi and Ahankāra Tattvas. Rāga is kindling up of the Icchā of Souls towards bhoga. Purusha is that which has got the above five as its cloack, i.e., Pancakancuka in order to experience the Pancakleśas of Prakṛti Māyā. These seven Vidyā Tattvas are referred to in the line of Svetasvataropanishad

कालस्वभावो नियतिर्यदृच्छाभूतानि योनिः पुरुष इति चिन्त्यम् ।

காலஸ்வபாவோ நியதிர்யத்ருச்சாபூதானி யோனி: புருஷ இதி சிந்த்யம் ।

The remaining twenty - four Tattvas are evolved from Mūlaprakṛti, Prakṛti māyā or Pradhāna or Avyakta. This itself is evolved from Kalā Tattva and actuated by Srikantha Rudra. This is the Mūla Kāraṇa for Bhogya Tattva Prapanca. Guṇa Tattva is evolved from Avyakta and herein Sattva, Rajas and Tamas become Vyakta.

Buddhi Tattva comes from Guna and enables the souls to determine the special characteristics of objects presented generally through Vidya - Tattva. Ahankara Tattva is that which causes the Ahankara and Mamakara in the souls. Manas Tattva is born of Taijasa Ahankara and enables the souls to think, doubt, and determine the objects. The next five are Jñānēndriyas born of Sāttvika Ahankāra. Karna is ear which enables to hear sound from Ākāśa. Tvak - skin enables to realise touch from Vayu. Cakshus - eye enables to see forms from Agni. Rasana - tongue enables to taste flavour from Ap. Ghrāṇa - nose enables to inhale the fragrance from Pṛthvi. The next five are Karmendriyas born of Rāsa Ahankara. Vāk is the Organ which enables speaking. Pāda is the Organ which enables movement. Pāni is the Organ which enables giving, taking etc., Payu is the Organ which enables excretion. Upastha is the Organ which produces joy. The next five are Tanmātrās, i.e., subtle elements from which the gross elements develop, born of Tāmasa Ahankāra. Sabda, Sparśa, Rūpa, Rasa, and Gandha are the Subtle characteristics of Ākāśa Vāyu Agni, Ap and Prithvi respectively.

The last five are the Bhūtas or Gross elements. Ākāśa is the Gross Form of Sabda which gives space for movement of all beings and in which all kinds of sound exist. Vayu develops from Sparśa and possesses the two qualities Sabda and Sparsa, has the action of movement outside and also in ten varieties within the body. Tējas is developed from Rūpa, possesses Sabda, sparsa, and rupa enables Pāka etc., sacrifices and digestive faculty in the stomach. Ap is developed from Rasa possesses Sabda, Sparśa, Rūpa and Rasa and enables life. Pṛthvi is developed from Gandha possesses Sabda, Sparsa, Rūpa, Rasa and Gandha and enables firm stay. The sāṅkhyas and the Vedantins say that these Pancabhutas come one from the other which is not accepted by the Agamas.

In this manner, god endows to the souls, bound by the three malas, Tanukaraṇabhuvana bhoga so as to free them from bondage. The reproduction is to make the souls eat the fruits of their own Karma. The Samhāra is to give rest to the Karanas, so that they can continue the work refreshed. The Sahajamala in the souls is being washed out birth after birth and finally when the souls become Pakva ripe, God by his grace purifies the souls and makes them one with him.

Next I take the Paśu or Anu or souls as defined by the Agamas. The existence of souls is proved thus:

नेतितो ममतोद्रेकादक्षोपरतिबोधतः ।

स्वापे निर्योगतो बोधे बोद्धृत्वादरत्यणुस्तनौ ॥

நேதிதோ மமதோத்ரேகாதக்ஷோபரதிபோத: ।

ஸ்வாபே நிர்யோகதோ போதே போத்த்ருத்வாதரத்யணுஸ்தனௌ ॥

Since everything else is negated as not Ātmā, since we talk of body as our body, since the soul perceives and enjoys through all the Pancendriyas, since there is recollection of what was dreamt during the non-functioning of the senses, since there is no feeling of joy or sorrow during the sleep, and since it is able to know by being shown, there is Ātmā in this body. By this inference Ātmā or Pasu is established as other than god and matter.

आत्माऽन्तःकरणादन्योऽप्यन्वितो मन्त्रिभूपवत् ।

अवस्थापञ्चकस्थस्यान्मलरुद्धस्वदृक्कियः ॥

ஆத்மா(அ)ந்த:கரணாத<sup>3</sup>ன்யோஷ்யன்விதோ மந்த்ரிபு<sup>4</sup>பவத் ।

அவஸ்தா<sup>2</sup>பஞ்சகஸ்த<sup>2</sup>ஸ்யான்மலருத்<sup>3</sup>த<sup>4</sup>ஸ்வத்<sup>3</sup>ருக்கிய: ॥

The Atma has his Jñāna - Kriyā concealed by Mala, is different from Antahkaraṇa: but yet like a king assisted by the ministers, with the help of Antahkaranas experiences the five states viz., Jāgara, Swapna, Sushupti, Turiya and Turīyātīta.

The world is Jada and so, no use of it to itself. God has infinite knowledge, power and joy and he is not in need of anything and so, he has no benefit of the world. So, for whom is this world intended? Surely, it is for the Ātmā.

Similarly, Vedas and Agamas are produced by god himself, not for his own purpose. The inanimate world, can make no use of it. So for whom are these revelations? God and world, Vedas and Agamas are intended only for Ātmās, who possess a little knowledge which requires kindling and who take part in the world, and make use of the world. Various plants function by nature, not knowing what they are doing. The Atmas are not doing things blindly. So it is clear that they are not Jadas; but they possess some animate power, which western scientists call as Neo Vitalism. Atma can be only inferred as fragrance in flower. But we know that fragrance and flower are different, and yet fragrance cannot remain without flower. Similarly, Ātmā and Sarira are different. But Atma cannot remain without Sarira. Ātmā is like Electricity. We can only explain how and what we can do with electricity; but we can't show electricity. Likewise, we can only explain the energy and activity of the Atma but can't show the Atma. Another feature of the Ātmā is like that of the eye. The eye in light is able to see things. But in darkness it becomes dark, and is not able to see things. Similarly Ātmā when allied with God can see god and when allied with Pāśa becomes tied to it. Atma is like crystal also. The crystal gets the colour of any object that is beneath it when the light of the Sun falls on it from side; but when the light falls directly on it from above the crystal retains its own nature and is not influenced by the colour of the object beneath. So also Ātmā is attached to Pāśa, when Siva's grace is far from it. But when Siva's grace falls directly, the Atma is not at all affected by Pasa.

Ātmās or anus are minute like a Cow's hair split into one by lakh. Ātmās are innumerable. They are of the same form in which they live whether Andaja, Swētaja, Udbhija and Jarayuja - C.P. Thiruvachakam

புல்லாகிப் பூடாய் புழுவாய் மரமாகிப்  
பல்விருகமாகிப் பறவையாய்ப் பாம்பாகிக்  
கல்லாய் மனிதராய்ப் பேயாய்க் கணங்களாய்  
வல்லகரராகி முனிவராய்த் தேவராய்ச்  
செல்லா நின்ற வித்தாவர ஜங்கமத்துள்

எல்லாப் பிறப்பும் பிறந்திளைத்தேன்.

According to the bodies, the souls possess senses from one to six. All these souls in this earthly world are called Sakalas Those in heaven. are Pralayākālas and Vijñānakālas. Sakalas are those Atmas bound by all the three paśas; Pralayākālas by two viz., Anava and Maya and Vijñanakālas by Anava only.

The Atmās which are bound by nature with these Malas are to be freed from their effects. It is for this purpose, they are endowed by god with Karanas. By doing the thing enjoined in the Agamas gradually in some births the souls become ripe and then god by his grace liberates them.

Next, I define the Malas as presented in the Agamas. The various names of Anava - Mala are enumerated thus.

पशुत्व पशुनीहार मृत्युमृच्छोमलाञ्जनैः ।  
अविद्या ss वृतिरुक्तानि पापमूलक्षयादिभिः ॥

பசுவ பசுனீஹார ம்ருத்யும்ருச்சோமலாஞ்ஜனை: ।  
அவித்யா ss வருதிருக்தானி பாபமூலக்ஷயாதி<sup>3</sup>பி<sup>4</sup>: ॥

Their characteristics and divisions are presented in the following.

तदेकं सर्वभूतानामनादिनिविडं महत् ।  
प्रत्यात्मस्थस्व कालान्तापायिशक्तिसमूहात् ॥

ததே<sup>3</sup>கம் ஸர்வபூ<sup>4</sup>தாநாமநாதி<sup>3</sup>னிவிட<sup>3</sup>ம் மஹத் ।  
ப்ரத்யாத்மஸ்த்<sup>2</sup>ஸ்ஸ்வ காலாந்தாபாயிஸக்திஸமூஹாத ॥

This Mala is one, binding all souls, having no beginning, dense, incapable of separation, but having various degrees of powers which perish individually in Atmās, as they get Paripakva. It is according to the degree of the bondage, that god gives different bodies to the souls. And having got Karanas, the souls have to experience misery in this world.

यथा क्षारादिना वैद्यस्तुनषि न रोगिणाम् ।  
कोटाविष्टार्थदायित्वाद्दुःखहेतुः प्रतीयते ॥

யதா<sup>2</sup> கூாராதி<sup>3</sup>னா வைத்<sup>3</sup>யஸ்துனஷி ந ரோகி<sup>3</sup>ணாம் ।  
கோடாவிஷ்டார்த்<sup>2</sup>தா<sup>3</sup>யித்வாத்<sup>3</sup>து<sup>3</sup>:க<sup>2</sup>ஹேது: ப்ரதீயதே ॥

Just as the Physician, although causing pain by the application of irritating medicine to the wound, conduces at the end for its cure, so also God has to cure the soul from this disease of Anava. Another Bondage is the Karma - the fruit of the Actions of the soul which becomes three - fold Prarabda, Sancita and Āgāmi. Prarabdha is that portion of Karma which is set apart by Kāla and Niyathi Tattvas for each soul to be experienced in a particular birth. This is what is called fate which nobody can conquer. Sancita is the accumulation of the fruit of actions of different births. Āgāmi is the Rāga and Dvesha that are created in the minds of souls when



experiencing prabradha, which itself is the seed for further Karma. The third bondage is the Māyā - Mala. It is thus defined:

तदेकमशिवं बीजं जगतश्चित्रशक्तिम् ।

सहकार्यधिकारान्तसंरोधिव्याप्यनश्वरम् ॥

ததே<sup>3</sup>கமஸிவம் பீ<sup>3</sup>ஜம் ஜக<sup>3</sup>தஸ்சித்ரஸக்திமத் ।

ஸஹகார்யதி<sup>4</sup>காராந்தஸம்ரோதி<sup>4</sup>வ்யாப்யனஸ்வரம் ॥

It is one, the Parigraha Sakthi of Siva, the material cause of the Jagat, yet countless in aspect, Vyāpaka and obscuring the souls from knowing the true nature of both what is experienced and the experiencer himself. This māyā of the Āgamas is real and eternal being Parigrasakti of the Eternal Siva. While Siva in his real inactive state is pure, cètana, in his active state through Māyā, the Parigraha Sakthi - becomes the Upādānakāraṇa, of the Acetana Prapanca also.

Now having shown briefly the characteristics of Pati, Paśu and Pāśa, I have to point out what Agamas say about the means of salvation. As I have already pointed out, the souls, which are Cetanas with limited knowledge but confined by Sahaja - Mala called Anava as rust in iron and copper, are endowed by god the Sarīra according to the degree of Pāśa in individual souls. This mala in the soul cannot be washed out in a single birth and so to wash the dirt gradually another dirt of the body is given. But while washing the Mala the souls add to the impurity by Karma Mala, which further involves in frequent births. The Agamas have given the religious duties Carya, Kriyā and Yoga and by practicing them gradually, step by step, the Mala is being a little washed out and true knowledge dawns. And it is at this juncture there is Mala Paripāka and god reveals Himself directly to Vijnanakalas; as murthas to pralayākālas, and as human Gurumurtis to Sakālas and by Diksha liberates them from Mala-Traya. Liberation of the soul is reaching the Advaita Bhāva with God. Soul being always incapable of remaining alone becomes one with the body in the baddha state and when liberated becomes one with God. This is the secret - the silent commentary of the Cinmudrā of the God Dakshinamurthy. The fore - finger represents Paśu. The fore - finger is naturally connected with the other three fingers which represent the three malas. The thumb, which is aloof but capable of being connected with the other fingers represents God. The fore - finger detaching itself from the three fingers and bending to be connected with the thumb, which also comes down, the two are united into one circle; that is the advaita relationship of God and Soul.